

The background of the entire page is a repeating, diagonal pattern of musical staves with various notes, rests, and clefs, rendered in a light brown or tan color. This pattern covers the entire surface of the document.

The Gramophone Shop, Inc.

Record Supplement

for

October, 1947

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NEW YORK 17, N. Y.

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in
The Gramophone Shop Record Supplement

AS	L'Anthologie Sonore	M	Musicraft
B	Brunswick	MS	Sonora
C	Columbia	MW	Hargail
CAP	Capitol	OL	L'Oiseau Lyre
CET	Cetra	P	Parlophone
CM	Columbia Masterworks Set	PAN	Pan American
CON	Continental	PIL	Pilotone
CX	Columbia Two-Record Masterworks Set	SON	Sonart
D	Decca	U	Ultraphone
G	Gramophone (HMV)	V	Victor
K	Keynote	VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets kindly specify coupling desired.

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Vol. X

Record Supplement for October, 1947

No. 10

SPECIAL NOTICE

Columbia has announced the following price changes:

- 10" Red Label (Popular) records are now.....75¢ each
- 12" Red Label (Popular) records are now....\$1.00 each
- 10" Masterwork (Classical) records are now..\$1.00 each
- 12" Masterwork (Classical) records are now..\$1.25 each
- 10" Albums are now 75¢ ea. 12" Albums are now 85¢ ea.

These prices include Federal excise tax

The same company also announces that effective immediately, no more manual sets will be manufactured. Henceforth all sets will be in automatic sequence.

Decca has announced the following price changes:

- 10" Blue Label Series (Nos. 1 — 5000) are now..... 53¢
- 10" Black Label Series (Nos. 18000 & 23000) are now.. 79¢
- 10" English Decca Red Label (M Series) are now.... \$1.05

LIMITED QUANTITIES

We have received a limited supply of the following discontinued records:

MOZART: Don Giovanni — No. 22, Il mio tesoro & DONIZETTI: L'Elisir d'Amore — Una furtiva lagrima. John McCormack (tenor in Italian) & Orchestra. 12" imported record (2 sides), No. G-DB324; price \$2.62.

MOZART: Rondo in D major, K. 382. Edwin Fischer (piano) & his Chamber Orchestra. 12" imported record (2 sides), No. G-DB3110; price \$2.62.

The John McCormack record has been universally acclaimed as one of the most perfect examples of Mozart singing ever recorded. It has been one of the most sought-after vocal records in recent years. Since it was discontinued a few years ago, we have had innumerable requests for this fine recording. We have recently received a limited supply.

The Edwin Fischer record has also been discontinued. It has been the only recording available of this lovely Rondo. We are now in a position to supply limited quantities.

JUST RECEIVED**MAGNIFICENT NEW RECORDING****BACH'S MASS IN B MINOR—COMPLETE RECORDING**

Robert Shaw conducting the Victor Chorale & Orchestra with Anne McKnight & June Gardner (soprani), Lydia Summers (contralto), Lucius Metz (tenor) & Paul Mathen (bass). (Sung in Latin) Seventeen 12" records (34 sides) in Set VM-1145/6†; price complete with albums \$19.65.

BACH (JOHANN SEBASTIAN)

BACH: Concerto in C minor for Violin & Oboe with Orchestra & Harpsichord. Else Marie Bruun (violin), Waldemar Wolsing (oboe) & Chamber Orchestra of the Palace Chapel, Copenhagen, conducted by Mogens Wöldike. Two 12" imported records (4 sides), Nos. G-DB5286/7; price \$5.24.

There are three settings of this concerto, one for two claviers & orchestra, one for two violins & orchestra (released recently on BAM-38/9) and present version for oboe and violin. It would be difficult to make a choice of which the three versions is the best, for each has much to recommend it. The performances of both the violin and oboe and the two violin settings are completely praiseworthy. There is no version of the two clavier setting available for comparison.

In the present performance, there is perhaps a greater sense of contrast between the lines of the soloists than in the violin setting. However, the conductor takes the work at a slightly slower pace than the late Mme. Crussard.

The recording is completely praiseworthy throughout. Both the soloists are masters of their instruments and the orchestral background and the reproduction are excellent.

BACH: Concerto in D minor for Two Violins & Orchestra. Jascha Heifetz violinist, playing both solo parts) & Victor Chamber Orchestra conducted by Franz Waxman. Two 12" records (4 sides) in Set VM-1136†; price complete with album \$3.00.

Jascha Heifetz performs both parts of Bach's Concerto in D minor for Two Violins by means of trick recording. As might be expected, this is only moderately effective, because there is too little contrast between the two parts. Mr. Heifetz sounds too much like himself. The recording as such is good, although there could be a bit more resonance. The conducting is on the pedantic side.

BACH: Suite No. 2 in B minor for Flute & Strings (5 sides) & Fugue in G minor ("Little") (arr. Caillet) (1 side). Sebastian Caratelli (flute) (in Bach only) & Pittsburgh Symphony Orchestra conducted by Fritz Reiner. Three 12" records in Set CMM-695; price complete with album \$4.60. (Available in automatic sequence only)

Fritz Reiner's interpretation of Bach's Suite No. 2 leaves much to be desired. There are many rhythmic distortions and the whole performance has a nervousness far from the spirit of Bach's time. The recording is adequate. There is some excellent flute playing by Sebastian Caratelli.

As a filler, Mr. Reiner uses Lucien Caillet's transcription of the "Little" G minor Fugue. The recording sounds quite tubby in this selection.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Concerto in D major, Op. 61, for Violin & Orchestra. Joseph Szigeti (violin) & Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. Five 12" records (10 sides) in Set CMM-697; price complete with album \$7.10.

It would be difficult to imagine a more satisfactory performance of this concerto, from a reproduction point of view or from an interpretive angle. Joseph Szigeti's early recording of this work was made with the same conductor (CMM-177). For many years that set was considered the standard performance. It is indeed fortunate that Columbia saw fit to have these two great musicians remake the work, and to provide such fine recording. Although the Heifetz-Toscanini version may have more drama and tension, the present rendition more than compensates in other ways. For one thing, the recording is infinitely better. Bruno Walter has always been one of the finest Beethoven interpreters and the present set shows that he is still in a class by himself. Many details in the first movement are made to seem completely new. It is to be hoped that this combination will record other works in the violin repertory with as fine results as we have here.

BERNSTEIN (LEONARD)

BERNSTEIN: Facsimile — A Choreographic Essay. Victor Symphony Orchestra conducted by Leonard Bernstein. Two 12" records (4 sides) in Set VM-1142; price complete with album \$3.00.

The music for the ballet "Facsimile" was composed in a three week period in August and September, 1946. The work had its first stage presentation on November 6, 1946 by the Ballet Theatre. The choreography was by Jerome Robbins, who had collaborated with Mr. Bernstein on his previous successes, "On the Town" and "Billion Dollar Baby". The orchestral suite had its first concert performance on May 5, 1947 by the Rochester Symphony Orchestra conducted by the composer. There are four sections, a Solo, a Pas de Deux, a Pas de Trois and a Coda. The music is strongly reminiscent of Aaron Copland, but is nonetheless very pleasant. The performance, under the direction of the composer, may be considered authentic. The recording is brilliantly reproduced.

CHERUBINI (MARIA LUIGI)

CHERUBINI: Symphony in D major (7 sides) & CÍMAROSA: I Traci Amanti — Overture (1 side). Chamber Orchestra of the Conservatory of San Pietro a Majella, Naples, conducted by Adriano Lualdi. Four 12" imported records, Nos. G-DB5436/9; price \$10.48. (Available in manual sequence only)

One of the most spectacular things about Cherubini is his long life span, from 1760 to 1842. When he was born, Mozart was four years old and when he died, Wagner had written "Rienzi" and "The Flying Dutchman". He is also remembered for his famous quarrels with Berlioz. A few overtures are still performed, but most of his music has been consigned to oblivion. Occasionally Toscanini revives Cherubini's only symphony (he performed it over the air last winter), but little is available for the record collector. We are therefore fortunate to be able to offer a limited supply of a completely delightful performance of his symphony played by the Chamber Orchestra of the Conservatory of San Pietro a Majella in Naples, conducted by Adriano Luadi, who is certainly one of the finest conductors for this type of music. The work is one of humor and majesty. The first two movements show why the composer was held in such high esteem by Beethoven and Haydn. The lovely Scherzo and Finale (Allegro vivace) are as vital today as when they were first written.

On the last side, there is a delightful first recording of a light overture by Cimarosa, also performed to perfection.

Signor Lualdi's crisp and musicianly interpretations of these works are reproduced with realism and depth.

DEBUSSY (CLAUDE)

DEBUSSY: Sonata No. 2 for Flute, Viola & Harp. John Wummer (flute), Milton Katims (viola) & Laura Newell (harp). Two 12" records (4 sides) in Set CMX-282; price complete with album \$3.35. (Available in automatic sequence only)

Like the Violin Sonata reviewed in last month's Supplement, the trio-sonata for flute, viola and harp is a product of the last years of Debussy's life. It is a work of exquisite beauty. There are three movements marked Pastorale, Interlude and Finale. The three musicians who perform this work are excellent and they enjoy fine recording. An older recording by Lily Laskine, Marcel Moyse and Alice Merckel (VM-873) is not available for comparison.

DELIBES (LEO)

DELIBES: Coppelia — Ballet Suite. Royal Opera House Orchestra, Covent Garden, conducted by Constant Lambert. Two 12" imported records (4 sides), Nos. C-DX1371/2; price \$5.24.

Contents: Prelude, Mazurka, Swanhilda's Waltz (Valse lente), Czardas, Valse de la Poupée (Danse des automates), Bolero, Gigue (all Act I) & Theme slave variée (Act II).

This suite comprises much of the music which has been recorded before, although never as well recorded as in the present version. The new sections are the "Bolero" and the "Gigue" which are completely delightful. Constant Lambert, an old hand at ballet music, turns in a completely captivating performance which has been expertly recorded.

DVORAK (ANTONIN)

DVORAK: Symphony No. 1 in D major, Op. 60. Cleveland Orchestra conducted by Erich Leinsdorf. Five 12" records (10 sides) in Set CMM-687; price complete with album \$7.10. (Available in automatic sequence only)

Antonin Dvorak's Symphony No. 1 has been largely overshadowed by the "New World" and the G major (No. 4) Symphonies. However, the First Symphony is a mature work, abounding with delightful surprises. As with Brahms, Dvorak did not attempt to write a symphony until he felt that he was a mature musician. It is not surprising that there are Brahmsian overtones in sections of the symphony, for the German composer had championed the work of the Bohemian musician. The work was composed in 1880 and dedicated to Von Bilow, who had also championed Dvorak's music.

The present recording is one of the best to come from Columbia in recent months. Mr. Leinsdorf's previous recordings have left something to be desired. Here, he is completely at home, and is given good recording. An earlier recording by the Czech Philharmonic Orchestra (VM-874†) is not available at the present time.

FRANCK (CESAR)

FRANCK: Chorale No. 3 in A minor. Fernando Germani (organ of Westminster Cathedral, London). Two 12" imported records (4 sides), Nos. G-C3580/1; price \$4.00.

Here is one of the finest organ recordings ever made. There is just the right amount of resonance to give realism to the performance and there is no blurring of tone as is so often the case with the recordings of big organs. This fine Italian organist gives a completely sympathetic reading of this great masterpiece from the organ literature of César Franck. The three movements of the work are entitled Quasi allegro, Adagio & Tempo I. Earlier recordings by Charles M. Courboin and Charles Tournemire are not available for comparison.

GROFE (FERDE)

GROFE: Mississippi Suite (3 sides) & CADMAN: From the Land of the Sky-Blue Water & LIEURANCE: By the Waters of Minnetonka (1 side). Andre Kostelanetz and his Orchestra Two 12" records in Set CMX-284; price complete with container \$2.35. (Available in automatic sequence only)

This set serves to introduce a new type of container for Columbia records as well as the "Mississippi Suite" of Ferde Grofé. Packaged in what amounts to a cardboard box without means of preventing the records from rubbing against each other, these new containers are slightly smaller than the conventional album.

The recording in this container is quite good. There has been no complete recording of the suite for many years (Paul Whiteman's version on V-35859 is very old) so there is a place in the catalogue for this melodious composition. As a filler, Mr. Kostelanetz uses his arrangements of two familiar light classics.

HANDEL (GEORGE FREDERIC)

HANDEL: Messiah — Abridged excerpts. Lura Stover (Soprano), Lydia Summers (contralto), Harold Haugh (tenor), J. Alden Edkins (bass), Augustana Choir conducted by Henry Veld with Brynolf Lundholm & Clarence Snyder (organ). Four 10" records (8 sides) in Set BIBLE-TONE-T; price complete with album \$4.72.

Contents: Comfort Ye, My People; Every Valley Shall Be Exalted; Glory to God in the Highest; He Shall Feed His Flock; Come Unto Him; He was Despised; Surely He Hath Borne Our Griefs; The Trumpet Shall Sound; Hallelujah Chorus.

A series of abridged excerpts from Handel's "Messiah" are performed by a competent group of soloists with a well-trained chorus. The recording is fair.

HONEGGER (ARTHUR)

HONEGGER: La Danse des Morts — Oratorio. Charles Panzera (baritone), Mme Turba-Rabier (soprano), Eliette Schennenberg (contralto), Jean Louis Barault (reader), Yvonne Gouverné Chorus (sung in French) with Paris Conservatory Orchestra conducted by Charles Münch. Three 12" imported records (6 sides), Nos. G-DB5135/7; price \$7.86. (Available in manual sequence only)

The text to Arthur Honegger's oratorio "La Danse des Morts" was written by Paul Claudel. Composed in 1939, the work bears the following subtitles: Dialogue, Danse des Morts, Lamento, Sanglots, La Réponse de Dieu, Espérance dans la Croix, Affirmation.

The recording of this powerful contemporary work is a masterful achievement. Although a fairly small studio was used, there is plenty of clarity and variety. As far as can be traced, there has been no performance as yet in this country.

Quantities are limited at the present time.

LISZT (FRANZ)

LISZT: Concerto No. 1 in E flat major ("Triangle") for Piano & Orchestra. Artur Rubinstein (piano) & Dallas Symphony Orchestra conducted by Antal Dorati. Two 12" records (4 sides) in Set VM-1144; price complete with album \$3.00.

There has been no recent recording of Liszt's First Piano Concerto, and no recording of it at all in the Victor catalogue. The Columbia recordings by Gieseking and Sauer are excellent performances, but the newer recording is easily superior. Mr. Rubinstein plays this concerto on the sound track in the forthcoming film "Song of Love," and Victor is taking advantage of this fact in releasing his performance. The Dallas Symphony gives solid support and the recording is resonant and clean. Brisk tempi allow the work to be placed on four sides instead of five as Emile Sauer takes.

MASCAGNI (PIETRO)

MASCAGNI: Cavalleria Rusticana — Complete recording. Soloists, Chorus & Orchestra of La Scala, Milan, conducted by Pietro Mascagni. Eleven 12" imported records (22 sides), Nos. G-DB8791/8801; price \$28.82. (Available at present in automatic sequence only)

The cast:

Turiddu	Beniamino Gigli (T)
Santuzza	Lina Bruna Rasa (S)
Alfio	Gino Bechi (B)
Lolo	Mana Marcucci (S)
Mamma Lucia	G. Simionato (C)

This excellent recording was made on the fiftieth anniversary of the composition of Mascagni's masterpiece. The soloists are all first rate, particularly the three leading artists, Beniamino Gigli, Gino Bechi and Lina Rasa. This much-maligned opera needs a performance such as this to make it stand out as one of the foremost operas of the last generation. The composer leads a somewhat leisurely performance which has been recorded with great fidelity. He prefaces the recording with a few introductory remarks in Italian.

The reproduction of the soloists, chorus and orchestra place this among the top-ranking operatic recordings to come from Italy. The performance is easily superior to the two existing performances on records.

MONTEVERDI (CLAUDIO)

MONTEVERDI: L'Orfeo — Favola Musicale. Soloists & Chorus, with Harpsichord, Organ & Orchestra conducted by Ferruccio Calusio. Twelve 12" imported records (24 sides), Nos. G-DB5370/81; price \$31.44. (Available in manual sequence only)

The cast:

Orfeo	E. de Franceschi (B)
1 Pastore	E. Lombardi (T)
2 Pastore	G. Manacchini (B)
Caronte }	A. Marone (Bs)
Plutone }	
Apollo	G. Manacchini (B)
La Musica }	G. Vivante (S)
Euridice }	
Ninfa	V. Palombini (Ms)
Messaggera	E. Nicolai (Ms)
Speranza }	V. Palombini (Ms)
Proserpina }	

Spiriti—Ecco—Coro di Ninfe e Pastore—Coro de Spiriti infernali directed by Vittore Veneziani
Harpsichord: Corradina Mola
Organ: Alceo Galliera
Conductor: Ferruccio Calusio

The wedding guests at the festivities which celebrated the marriage of the daughter of the Grand Duke of Tuscany to Henri V, King of France, witnessed the opening of a new chapter of musical history when the first performance of Peri's "Euridice" was given on October 6, 1600.

Monteverdi was deeply interested in this new form and in 1607 he put unto rehearsal his own drama, "Orfeo," which had a great success. "Orfeo" shows a marked advance in this field, for it was the first opera to require a complete and varied orchestra instead of the usual accompaniment of clavicin and strings.

It took more than two years to prepare this work for recording, under supervision of Maestro Giacomo Benvenuti, who revised the text. There have been no alterations in the score and no transpositions have been permitted. The original has been followed with the strictest accuracy to the extent of procuring a seventeenth century Regal and building a "wood organ." Soloists were engaged whose voices and comprehension of the music fitted them for the roles, while the chorus was trained in the madrigal style by Maestro Veneziano of La Scala. The task of directing and conducting was assigned to Ferruccio Calusio, whose background at La Scala, where he collaborated with Toscanini, eminently fitted him for the performance.

The results have been a gramophonic triumph. It would be difficult to realize a more artistic performance.

This set, which was available just before the war on the "MIA" label, has been reissued in Italy by "La Voce del Padrone," Italian HMV. It is available in limited quantities in manual sequence.

MOZART (WOLFGANG AMADEUS)

MOZART: Concerto No. 2 in E flat major, K. 417, for Horn & Orchestra. Dennis Brain (horn) & Philharmonia Orchestra conducted by Walter Süsskind. Two 12" imported records (4 sides), Nos. C-DX1365/6; \$5.24. (Available in manual sequence only)

Mozart wrote four horn concertos, three of which are in the key of E flat major. The first concerto comprises an Allegro and a Rondo which Einstein says were never intended to go together. The present concerto, actually the first complete one for horn, was composed on May 27, 1783 for the friend of the Mozart family, Ignaz Leitzgeb (or Leutgeb). It bears an inscription to the effect that it was composed out of "pity for that ass, ox and fool of a Leitzgeb."

The work abounds with charming melodies and contains a surprisingly serious slow movement. The last movement with its horn calls is particularly effective. Dennis Brain plays the difficult solo part with skill and the orchestra provides sympathetic support. The spacious recording is a model of the engineer's art. An earlier recording by Aubrey Brain has not been obtainable for several years.

At the present time our supply is severely limited.

MOZART: Concerto No. 4 in E flat major, K. 495, for Horn & Orchestra. Dennis Brain (horn) & Hallé Orchestra. Two 12" records (4 sides) in Set CMX-285; price complete with album \$3.35. (Available in automatic sequence only)

The imported pressings of this lovely concerto were reviewed most favorably in the November 1946 Supplement. At that time the recording and performance were wholeheartedly recommended. Columbia is to be congratulated for releasing this seldom-played work on domestic surfaces.

MOZART: Quartet No. 15 in D minor, K. 421. Hungarian String Quartet. Three 12" imported records (6 sides), Nos. G-DB6445/7; price \$7.86. (Also available in automatic sequence: G-DB9106/8)

A musician's performance of Mozart's Quartet in D minor, K. 421, has been recorded by the Hungarian Quartet, which was previously represented in the catalogue by the Bartok Fifth String Quartet. They show in the present recording that they are as much at home in the classic repertory as in the modern. These musicians have been recorded with warmth and skill. This performance is one of the finest readings of a Mozart quartet which has been released in a long time. An earlier reading by the Budapest Quartet (CMM-462) is easily outdistanced by the present performance and the recording is infinitely superior.

MUSSORGSKY (MODESTE)

MUSSORGSKY: Pictures at an Exhibition (arr. Thumer). Benno Moiseiwitsch (piano). Four 12" imported records (8 sides), Nos. G-C3576/9; price \$8.00. (Also Available in automatic sequence. G-C7674/7)

Benno Moiseiwitsch uses Thumer's arrangement of Mussorgsky's "Pictures at an Exhibition" for his recording. Thumer edited the Augener Edition, and since a copy of the score is not available as we go to press it is hard to say just how much editing he did. In any event, the pianist gives a genuinely exciting reading of these tone portraits, and there can be nothing but praise for the expert piano recording. An earlier recording by Brailowsky (VM-861) has been out of stock for some time.

PERGOLESİ (GIOVANNI)

PERGOLESİ: Six Sonatas. Corradina Mola (harpsichord). Three 10" imported records (6 sides), Nos. G-DA5373/5; price \$6.00.

We have recently received a limited supply of a series of six sonatas by the 18th century Italian composer, Pergolesi, who is represented by very few works in the catalogues at present. These charming sonatas (or sonatinas) are played with zest and inspiration by the harpsichordist, Corradina Mola.

The keys of the sonatas are as follows: C major (Duetto); G major (Tarantella & Scherzo); A major, G flat major, G major (Tempo di Danza); C major (Aria).

The recording is excellent and the Italian pressings are of very fine quality.

PERGOLESİ: Concerto in G flat major for Violin & Orchestra (arr. Lualdi) (3 sides) & **BONPORTI: Concerto in F major, Op. 10, No. 15, for String Orchestra—Recitativo.** (arr. G. Barblan) (1 side). Arrigo Pelliccia (violin) & Chamber Orchestra of the Conservatory of San Pietro a Majella, Naples, conducted by Adriano Lualdi. Two 12" imported records, Nos. G-DB05350/1; price \$5.24.

A very capable violin soloist performs a completely captivating concerto by Pergolesi. The Conservatory Orchestra of San Pietro a Majella again demonstrates that it is one of the foremost bodies of musicians of its kind recording today. The orchestra has a lovely tone and the soloist is also a fine musician. Add to this exceptional recording, and you have a completely satisfying set.

As far as can be traced, this is the first time we have had a recording of the music of F. A. Bonporti. The present example is a stirring slow movement which is played to perfection by the soloist with a very simple orchestral background.

RACHMANINOFF (SERGEI)

RACHMANINOFF: *The Bells*, Santa Monica Symphony Orchestra conducted by Jacques Rachmilovich with Hollywood First Methodist Church Chorus (Norman Soreng Wright, director), Carmen Prietto (soprano), Breece Westmoreland (tenor), Stephan Kemalyan (baritone) (sung in English). Four 12" records (8 sides) in Set DISC-804; price complete with album \$6.15. (Available in automatic sequence only)

This choral symphony for soloists, chorus and orchestra is based on the poem "The Bells," by Edgar Allan Poe. Rachmaninoff used a Russian translation of a German translation of the Poe poem. For performances in English, a translation from the Russian has been provided. Therefore the relationship with the Poe original is rather faint. The interesting booklet with the present recording provides the text used in the performance as well as the original poem. The work dates from 1913. It had its first performance in that year. It was always one of the composer's favorite works. It is rarely performed, for it requires a large orchestra, chorus and three soloists. Nevertheless the work deserves more frequent hearings. The present performance is quite good but the recording leaves much to be desired. More resonance would have helped. Also, the chorus might as well have sung in the original Russian for all the words that the listener can distinguish. The soloists are satisfactory.

ROSSINI (GIACCHINO)

ROSSINI: *Operatic Arias*, Jennie Tourel (mezzo-soprano in Italian) & Metropolitan Opera Orchestra conducted by Pietro Cimara. Three 12" records (6 sides) in Set CMM-691; price complete with album \$4.60. (Available in automatic sequence only)

Contents: *Il Barbiere di Siviglia* — *Una voce poco fa*; *Semiramide* — *Bel raggio lusinghier*; *L'Italiana in Algeri* — *Cruda sorte*; *Cenerentola* — *Nacqui all'afano* & *Non più mesta*.

Although none of these arias is completely new, many are comparatively unfamiliar to the casual listener. However, there is a wealth of beauty to be found in this set. Here, for the first time, Miss Tourel displays her amazing virtuosity to its best advantage. Her previous recordings have been excellent, but none displayed her voice as well as the present group of arias. She sings the high coloratura parts with lightness and complete ease. Her lower register is likewise even and full. She has received excellent recording and superb orchestral backgrounds have been provided by the Metropolitan Opera Orchestra under the direction of Pietro Cimara.

STRAUSS (RICHARD)

STRAUSS: *Der Rosenkavalier* — Suite (5 sides) & **WAGNER:** *Lohengrin* — Prelude to Act III (1 side). Hallé Orchestra conducted by John Barbirolli. Three 12" imported records, Nos. G-C3556/8; price \$6.00. (Also available in automatic sequence: Nos. G-C7661/3)

This suite bears the subtitle "New orchestration by the composer." In the early days of electrical recording Strauss himself made a fine set of records of a suite from "Der Rosenkavalier", which has not been available for several years. Recently Antal Dorati made an arrangement of the music from the opera for a suite which Eugene Goossens and the Cincinnati Symphony Orchestra recorded. It must be said that the new arrangement by the composer is more satisfactory than that by Dorati, and the recording is likewise superior. The Hallé Orchestra under Mr. Barbirolli's sympathetic direction turns in a superlative performance which has been recorded with realism and brilliance by the British engineers. On the final side there is a super-brilliant reading of the Prelude to Act III of "Lohengrin."

STRAVINSKY (IGOR)

STRAVINSKY: *L'Oiseau de Feu* — Suite (5 sides) & *Scherzo* (from the original version) (1 side). London Philharmonic Orchestra conducted by Ernest Ansermet. Three 12" imported records in Set D-EDA-30; price complete with album \$7.35. Available in automatic sequence only)

Ernest Ansermet gave the first American performance of Stravinsky's "Fire Bird" on January 17, 1916. He has been associated with Stravinsky's music for years, so it is a rare treat to have his reading of the "Fire Bird" Suite. It is comprised of the following sections: *Introduction*, *Dance of the Fire Bird*, *Dance of the Princesses*, *Dance of King Kastchei*, *Lullaby*, *Finale*. The "Dance of the Princesses with the Golden Apples" usually omitted from the orchestral suite, is included in the present recording. Also, the *Finale* is given complete. Almost all the music that was contained in Stravinsky's own recent recording is included in the present version, which is superior to any and all previous versions. The Decca FFRR recording technique is ideal for the music of Stravinsky, with its wide color combinations.

TCHAIKOVSKY (PETER ILYCH)

TCHAIKOVSKY: *Romeo and Juliet* — Fantasy Overture (5 sides) & **CHABRIER:** *Marche Joyeuse* (1 side). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" imported records, Nos. G-DB6420/2; price \$7.86. (Also available in automatic sequence: Nos: G-DB9109/11)

This is easily the best recorded version of this oft-recorded work. Sir Thomas Beecham's newly organized orchestra provides some of the most expert playing to be heard today. The recording matches the best that the Decca FFRR has to offer. It does not seem as brilliant a recording as some of the Decca issues, but actually the high frequencies are recorded and there seems to be a fuller bass than some of the other issues. The acoustics of the recording chamber are excellent. There can be nothing but praise for this release. On the last side there is a spirited performance of a light march by Chabrier.

A limited supply of this release is on hand at the present time.

TCHAIKOVSKY: *Symphony No. 1 in G minor, Op. 13 ("Winter Daydreams")*. Santa Monica Symphony Orchestra conducted by Jacques Rachmilovich. Four 12" records (8 sides) in Set DISC-801; price complete with album \$6.15. (Available in automatic sequence only)

The first recording of Tchaikovsky's *Symphony No. 1*, subtitled "Winter Daydreams" is frankly a disappointment. The studio-type of recording is tubby and the performance is not as imaginative as it could be. However, this is the only recording of this interesting music. The four movements are marked: *Allegro tranquillo; Adagio cantabile; Allegro scherzando giocoso; Andante lugubre — Allegro vivo.*

It is to be hoped that there will be another recording of this work in the not too distant future.

WAGNER (RICHARD)

WAGNER: *A Wagner Program*. NBC Symphony Orchestra conducted by Arturo Toscanini. Four 12" records (8 sides) in Set VM-1135†; price complete with album \$5.10.

Contents: *A Faust Overture; Siegfried Idyll, Die Walküre — Ride of the Valkyries.*

This set is most notable for the inclusion of Wagner's seldom-performed "Faust Overture," which is ideal for a conductor of Toscanini's temperament. The Italian conductor's earlier version of the "Siegfried Idyll" has more warmth and tenderness than the new version, although the present recording is a model of clarity and orchestral precision. The familiar "Ride of the Valkyries" brings the album to a close.

The recording is invariably good, and in the case of the "Faust Overture" it is exceptional.

COLLECTIONS

OPERATIC ARIAS — Vol. I. Ferruccio Tagliavini (tenor in Italian) & EIAR Symphony Orchestra conducted by Ugo Tansini. Four 12" imported records (8 sides) in Set CET-1; price complete with album \$14.00.

Contents: **PUCCINI:** *La Bohème* — *Che gelida manina; Tosca* — *Recondita armonia & E lucevan le stelle; CILEA:* *L'Arlesiana* — *Lamento di Federico; BELLINI:* *La Sonnambula* — *Prendi l'anel ti dono; VERDI:* *Falstaff* — *Dal labro il conto; I Lombardi* — *La mia letizia infondere; MASCAGNI:* *L'Amico Fritz* — *Amore o belle luce.*

OPERATIC ARIAS — Vol. II. Ferruccio Tagliavini (tenor in Italian) & EIAR Symphony Orchestra conducted by Ugo Tansini. Three 12" imported records (6 sides) in Set CET-2; price complete with album \$10.75.

Contents: **VERDI:** *Rigoletto* — *Ella mi fu rapita & Parmi veder le lagrime; DONIZETTI:* *L'Elisir d'Amore* — *Una furtiva lagrima; THOMAS:* *Mignon* — *Adieu Mignon; MASSENET:* *Manon* — *Le Rêve; ROSSINI:* *Il Barbiere di Siviglia* — *Ecco ridente; PUCCHINI:* *Tosca* — *O dolci mani.*

At last we are able to supply the much sought-after recordings of Italy's gift to the American lyric theatre. These records, made a few years ago, display a lovely, light lyric tenor voice which is heard to its best advantage in the Bellini, Donizetti and Verdi selections. The Puccini arias are no less impressive. Add to these performances very realistic recording and a good-sized symphony orchestra and you have a genuinely moving experience. It might be added that the "Lombardi," "Sonnambula," "Falstaff" and "L'Amico Fritz" arias seem to be the only isolated recordings available at the present time. The "Barber of Seville" aria is given complete with the orchestral introduction and the "Rigoletto" selection includes the recitative. All in all, these constitute a most welcome addition to the recorded repertory.

BEECHAM FAVORITES—London Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" records (6 sides) in Set VM-1141†; price complete with album \$4.05.

Contents: **BORODIN:** *Prince Igor* — *Overture (arr. Glazunov); BERLIOZ:* *Les Troyens* — *Royal Hunt and Storm & Trojan March.*

This album brings together some recordings which were issued separately in England. The imported pressings of the Borodin overture (G-DB6237/8) were reviewed in the October '46 Supplement. The recording is superb, especially in the Berlioz selection. The other selection in the set is the spectacular "Royal Hunt and Storm" from Part 3 of "Les Troyens." Here is recording which is comparable with the Decca FFRR releases. The orchestral coloration in the music is quite remarkable and the recording does it justice. We have a limited supply of the imported pressing (G-DB6241, price \$2.62) of this selection, as well as the Borodin composition.

RAMEAU & COUPERIN ALBUM. Sylvia Marlowe (harpichord). Three 12" records (6 sides) in Set MC-84; price complete with album \$4.05. (Available in automatic sequence only)

Contents: **RAMEAU:** Gavotte and Variations in A minor (from Suite in A minor) & La Poule; **COUPERIN:** Les Fastes de la grande et ancienne Menéstrandise & Le Tic-Toc-Choc.

This set brings us two compositions which are not available on records at the present time — Rameau's magnificent "Gavotte and Variations" and Couperin's charming "Le Tic-Toc-Choc." "La Poule" is available in the "2000 Years of Music" collection and in Respighi's transcription in "The Birds." The only other available recording of "Les Fastes" is out of stock as we go to press.

La Menéstrandise was a musician's guild, dating from 1321, which in Couperin's time made two temporarily successful attempts to secure legal control of all music teaching. Couperin, who participated in the opposition to this action, made the defeat of the guild the subject of this satiric suite. The full title is "The Festivities of the Great and Ancient Federation of Musicians." There are five sections or acts, entitled as follows: Act I: Noblemen and members of the Board of the Federation; Act II: The Hurdy-Gurdy Players and the Beggars; Act III: Jugglers, Tumblers and Clowns with Bears and Monkeys; Act IV: Invalids — Crippled in the Service of the Great Federation; Act V: Disorder and Rout of the Entire Troup, caused by Drunkards, Monkeys and Bears. As one will see, the titles have definite humorous connotations, also present in the music.

Miss Marlowe plays these works with technical skill and no little humor. She is to be commended for including the superb Rameau "Gavotte and Variations" which is so seldom programmed in the concert hall. The recordings are excellent throughout and the surfaces are quite good.

ROMANTIC ARIAS FROM FRENCH OPERAS —

Raoul Jobin (tenor in French) & Metropolitan Opera Orchestra conducted by Wilfred Pelletier. Three 12" records (6 sides) in Set CMM-696; price complete with album \$4.60.

Contents: **MEYERBEER:** L'Africaine — O Paradis; **BERLIOZ:** La Damnation de Faust — Nature immense (Invocation à la Nature); **MASSENET:** Hérodiade — Adieu, donc (Air de Jean); Manon — Ah! fuyez, douce image; Werther — Pourquoi me réveiller (Lied d' Ossian); **GOUNOD:** Roméo et Juliette — Ah! lève-toi, soleil!

Raoul Jobin sings several arias from French operas. Most of the selections are quite familiar, though the Meyerbeer aria is more familiar in Italian than French. There is no domestic recording of Jean's Air from "Hérodiade" and there is no other recording available at the present time of the selection from the "Damnation of Faust" sung in the original French.

The recording is satisfactory throughout the set. Although Mr. Jobin does not have the most attractive voice in the world, he is an intelligent musician who is able to make a great deal out of these arias.

BRAZILIAN PIANO MUSIC — Guiomar Novaes (piano). Three 10" records (6 sides) in Set CMM-692; price complete with album \$3.75. (Available in automatic sequence only)

Contents: **VILLA LOBOS:** Brazilian Folk Songs (from the School Collection) (arr. Novaes) — O' Ciranda, O' Ciranda; Come here, Vitu; In Bahia; Garibaldi went to Mass; Throw the Ball; Blind Man's Buff; Let us go Maneca; Pease porridge hot; Hurry to the Carnival; The Three Marias (As tres Marias) — Alnitah, Alnilan, Nintika; **PINTO (OC-TAVIO):** Memories of Childhood (Szenas Infantis) — Run, run; Ring Around the rosey; March, little soldiers; Sleeping Time; Hobby-horse; **GUARNIERI (CAMARGO):** Toccata.

Brazil's most famous pianist plays some compositions by her compatriots, including Hector Villa-Lobos, Camargo Guarnieri and her own husband, Octavio Pinto. Most of the selections are children's pieces or arrangements of Brazilian folk music. This gives the album an especial appeal. Also included is a very brilliant "Toccata" by Guarnieri. The recording is spacious and clean, and Mme. Novaes gives very satisfactory interpretations.

ANTHOLOGY OF FRENCH POETRY AND PROSE

—Emile M. Stephan (reading in French). Six 10" imported records (12 sides), Nos. G-89543/8; price \$8.70.

Contents: **PASCAL:** Selected Pensées; **CORNEILLE:** Cinna—Act II, Scene 1; **RACINE:** Athalie — Act II, Scene 5; **MOLIERE:** L'Avare — Act IV, Scene 7; **La FONTAINE:** La Laitière et le pot au lait; **MME DE SEVIGNE:** Letter to M. De Coulanges; **ROUSSEAU:** L'Île de St. Pierre; **VOLTAIRE:** Letter to Mme. Denis, his niece; **CHATEAUBRIAND:** Paysage sous la lune en Amérique; **LAMARTINE:** Les deux harpes; **De MUSSET:** Le merle blanc; **HUGO:** Oceano nox.

These records include a great many of the classic writers of France. The texts of the selections are included with each record.

SORRY, WRONG NUMBER — Lucille Fletcher's celebrated radio thriller. Agnes Moorehead with supporting cast & sound effects. Two 12" records (4 sides) in Set D-DAU2; price complete with album \$5.10. (Available in automatic sequence only)

Decca has recorded the thrilling broadcast of "Sorry, Wrong Number," which Agnes Moorehead has performed on the air several times. The recording is very realistic, being pressed on unbreakable vinylite.

OUR COMMON HERITAGE — Great Poems celebrating Milestones in the History of America. Bing Crosby, Frederick March, Walter Huston, Pat O'Brien, Brian Donlevy, Agnes Moorehead, with Orchestra & Verse Choir. Eight 10" records (16 sides) in Set D-A536; price complete with album \$10.50.

This set, edited by Louis Untermeyer, contains the following selections: **JOACHIM MILLER**: Columbus; **JOSEPH REDMAN DRAKE**: The American Flag; **FELICIA HEMANS**: The Landing of the Pilgrim Fathers; **JOHN GREENLEAF WHITTIER**: Barbara Frietchie; **ROSEMARY BENET**: Nancy Hanks; **HENRY WADSWORTH LONGFELLOW**: Paul Revere's Ride; **JOHN PIERPONT MORGAN**: Address to the American Soldiers; **RALPH WALDO EMERSON**: Concord Hymn; **JOSEPH HOPKINSON**: Hail Columbia; **EDWIN MARKHAM**: Lincoln, Man of the People; **WALT WHITMAN**: O Captain! My Captain; **VACHEL LINDSAY**: Abraham Lincoln Walks at Midnight; **SAMUEL FRANCIS SMITH**: America; **THOMAS BUCHANAN READ**: Sheridan's Ride; **FRANCIS SCOTT KEY**: The Star Spangled Banner; **OLIVER WENDELL HOLMES**: Old Ironsides.

KOSTELANETZ FAVORITES — Andre Kostelanetz and his Orchestra. Four 12" records (8 sides) in Set CMM-681; price complete with album \$5.85.

Contents: **GADE**: Jalousie; **RUBINSTEIN**: Romance in E flat major, Op. 44, No. 1; **KETELBEY**: In a Monastery Garden; **NEVIN**: The Rosary; **FALLA**: El Amor Brujo — Ritual Fire Dance; **DRDLA**: Souvenir; **SAINT-SAENS**: Le Cygne; **LEHAR**: Land of Smiles — Yours is My Heart Alone.

Several Kostelanetz arrangements recorded and played to perfection.

CHANSONS — Lily Pons (soprano in French) 15 Orchestra conducted by Andre Kostelanetz and Maurice Abravanel. Three 12" records (6 sides) in Set CMM-689; price complete with album \$4.60.

Contents: **BACHELET**: Chère Nuit; **FAURE**: Les Roses d'Ispahan, Op. 39, No. 4 & Après un Rêve, Op. 7, No. 1; **DUPARC**: L'Invitation au voyage; **MILHAUD**: Chansons du Ronsard (A une fontaine, Dieu vous garde, A Cupidon, Tais-toi, babillarde).

Lily Pons sings several French "chansons" in her usual style. The most outstanding item in the album is the set of four songs "Chansons de Ronsard" which Miss Pons commissioned Milhaud to write in 1941. The recording is adequate.

SONGS OF LUCIENNE BOYER — Lucienne Boyer (soprano in French) & Orchestra. Four 10" records (8 sides) in Set CMM-694; price complete with album \$4.75.

Contents: Parlez-moi d'amour; Dans la fumée; Si petite; Sans toi; Parle-moi d'autre chose; J'ai laissé mon cœur; Un amour comme le notre; Beaucoup.

SONGS WE REMEMBER — Spain. Orchestra & Chorus. Two 10" records (4 sides) in Set DISC-720; price complete with album \$2.89.

Contents: **Quelli quelli quer** (Galicia); **Sevilencos** (Cruz de Maya (Seville); **Santa Espina** (Catalonia); **Road to Aviles** (Asturia).

These interesting recordings were made in Spain, and consist of traditional melodies. They are played by various orchestras.

DANCES — Bronislaw Gimpel (violin) & Artur Balsam (piano). Four 10" records (8 sides) in Set VOX-616; price complete with album \$3.93.

Contents: **BARTOK**: Romanian Danecs; **STRAVINSKY**: Dance Russe (from "Petrouchka"); **WIENIAWSKI**: Mazurka — Dudziarz in D major, Op. 19, No. 2; **J. ACHRON**: Hebrew Dance (arr. Heifetz); **Dance Improvisation on a Hebrew Folk Tune**; **SARASATE**: Jota Navarra, Op. 22, No. 2.

A recital of comparatively unhackneyed material from the violinist's repertory has been expertly recorded. The soloist is excellent.

ENCORES — Ruggiero Ricci (violin) & Louis Persinger (piano). Three 10" records (6 sides) in Set VOX-196; price complete with album \$3.93.

Contents: **TARTINI**: Variations on a Theme of Corelli (arr. Kreisler); **WIENIAWSKI**: Staccato Study; **HUBAY**: The Zephyr; **VERACINI**: Menuetto & Gavotta; **BEETHOVEN**: Chorus of Dervishes (from "The Ruins of Athens") (arr. Auer); **CHOPIN**: Etude No. 10 in A flat major (arr. Ricci); **VON VETSEY**: Caprice No. 1 ("Le Vent").

A collection of encore pieces which stays off the beaten track. The recording is very good.

HISTORICAL RECORDS

HIPOLITO LAZARO (1889-): **BELLINI**: I Puritani — Vieni fra queste braccia & **VERDI**: Il Trovatore — Di quella pira. Tenor (in Italian) & Orchestra. 10" record (2 sides) No. CRS-18; price \$2.00.

RICCARDO STRACCIARI (1875-): **PUCCINI**: Tosca — Già, mi dicono venal & Ha piu forte sapor. Baritone (in Italian) & Orchestra. (Recorded 1915/7) 10" record (2 sides), No. CRS-19; price \$2.00.

RICCARDO STRACCIARI (1875-): **VERDI**: Ernani — Lo vedremo, o veglio audace & O dei verdi anni miei. Baritone (in Italian) & Orchestra. (Recorded 1915/7) 10" record (2 sides) No. CRS-20; price \$2.00.

These historical records are of quite good quality. The best is the "Ernani" record, which offers two excerpts which are not available at the present time in any form but this. An anonymous bass joins Stracciari in "Lo vedremo." The recordings are quite good for their age.

IMPORTED RECORDINGS

Quantities Limited Order early to assure choice
ALBENIZ: Malaguena (from "Rumores de la Caleta") & **MOMPOU:** Canzone e Danza. Arturo Benedetti Michelangeli (piano). 10" imported record (2 sides), No. G-DA5432; price \$2.00.

BIZET: Carmen — Parle moi de la mere. Beniamino Gigli & Rina Lorenzelli Gigli (tenor & soprano in Italian) & Orchestra conducted by Umberto Berrettoni. 10" imported record (2 sides), No. G-DA5416; price \$2.00.

DONIZETTI: Lucia di Lammermoor — Ardon gl'incensi & **VERDI:** Rigoletto — Caro nome. Lina Aimerò (soprano in Italian) & Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides) No. G-DB5359; price \$2.62.

GIORDANO: Fedora — Amor ti vieta & **PIETRI:** Maristella — Io conosco un giardino. Beniamino Gigli (tenor in Italian) & Orchestra conducted by Umberto Berrettoni. 10" imported record (2 sides), No. G-DA5377; price \$2.00.

GIORDANO: Andrea Chenier — Come un bel di di maggio — Marcella — Dolce notte misteriosa. Tito Schipa (tenor in Italian) & Orchestra conducted by Franco Capuana. 10" imported record (2 sides), No. G-DA5352; price \$2.00.

MASCAGNI: Isabeau — Non Colombelle & E passera la viva creatura. Beniamino Gigli (tenor in Italian) & La Scala Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5407; price \$2.62.

MASCAGNI: Isabeau — Non Colombelle & Lo doletta — Ah! ritrovarla nella sua capanna. Beniamino Gigli (tenor in Italian) & La Scala Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5408; price \$2.62.

MASSNET: Manon — Le Réve & Ah fuyez, douce image. Giovanni Malipiero (tenor in Italian) & Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5362; price \$2.62.

MASSNET: Werther — Invocation de la Nature (O Nature). Tito Schipa (tenor in Italian) & Orchestra conducted by Mario Cordone. 10" imported record (2 sides), No. G-DA5420; price \$2.00.

MOZART: Don Giovanni — No. 17, Serenata (Deh vieni alla finestra) & **PUCCINI:** La Fanciulla del West — Minnie della mia casa son partito. Tito Gobbi (baritone in Italian) & Orchestra conducted by Umberto Berrettoni. 10" imported record (2 sides), No. G-DA5430; price \$2.00.

MOZART: Le Nozze di Figaro — No. 16, Crudell perchè finora & Don Giovanni — No. 7, Là ci darem la mano. Toti Dal Monte & Augusto Beuf (soprano & baritone in Italian) & La Scala Orchestra conducted by Umberto Berrettoni. 10" imported records (2 sides), No. G-DA5406; price \$2.00.

PUCCINI: Madame Butterfly — Un bel di vedremo & **CILEA:** Adriana Lecouvreur — Io son l'umile ancella. Licia Albanese (soprano in Italian) & Orchestra conducted by Dino Olivieri. 12" imported record (2 sides), No. G-DB5383; price \$2.62.

PUCCINI: Turandot — Nessun dorma & La Fanciulla del West — Ch'ella mi creda libero. Giacomo Lauri-Volpi (tenor in Italian) & Orchestra conducted by Mario Cordone. 10" imported record (2 sides), No. G-DA5427; price \$2.00.

PUCCINI: Manon Lescaut — Ah! Manon, mi tradisce & Nol pazzo son! guardate. Beniamino Gigli & G. Noto (in latter only) (tenor & baritone in Italian) & La Scala Orchestra conducted by Umberto Berrettoni. 10" imported record (2 sides), No. G-DA5411; price \$2.00.

ROSSINI: Il Viaggio a Reims—Overture. La Scala Orchestra conducted by Franco Ghione. 12" imported record (2 sides), No. G-DB5403; price \$2.62.

SADERO: Amuri, Amuri & Fa la nana, bambin. Toti Dal Monte (soprano in Italian) & Chamber Orchestra conducted by Dino Olivieri. 10" imported record (2 sides), No. G-DA5350; price \$2.00.

SCARLATTI (ALESSANDRO): Concerto in F major for String Orchestra (arr. G. Lenzewski). Chamber Orchestra of the Conservatory of San Pietro a Majella, Naples, conducted by Adriano Lualdi. 12" imported record (2 sides), No. G-DB5352; price \$2.62.

SCARLATTI (ALESSANDRO): Son tutta duolo & Le Violette. Tito Schipa (tenor in Italian) & Orchestra conducted by Dino Olivieri. 10" imported record (2 sides), No. G-DA5362; price \$2.00.

SCARLATTI (ALESSANDRO): Tuo mi chiama (from Cantata No. 7 "Tinte a note di sangue") & **BUZZI-PECCIA:** Colombetta. Licia Albanese (soprano in Italian) & Chamber Orchestra conducted by Dino Olivieri. 10" imported record (2 sides), No. G-DA5372; price \$2.00.

THOMAS: Mignon — Adieu, Mignon, courage & Elle ne croyait pas. Giovanni Malipiero (tenor in Italian) & Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5356; price \$2.62.

VERDI: Un Ballo in Maschera — Eri tu che macchiavi & Rigoletto — Cortigianni, vil razza dannata. Gino Bechi (baritone in Italian) & La Scala Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5369; price \$2.62.

VERDI: Un Ballo in Maschera — Ma dall'arido stello divulsa & Otello — Ave Maria, Maria Caniglia (soprano in Italian) & La Scala Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5398; price \$2.62.

VERDI: Don Carlo — Per me giunto & O Carlo ascolta (Rodrigo's Aria & Death). Tito Gobbi (baritone in Italian) & Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5447; price \$2.62.

VERDI: Don Carlo — Ella giammai m'amo (Recit.) & Dormiro sol (Aria). Augusto Beuf (baritone in Italian) & La Scala Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5399; price \$2.62.

VERDI: Otello — Credo & BIZET: Chanson du Toréador. Carlo Tagliabue (baritone in Italian) & ELAR Symphony Orchestra (& Chorus in the Bizet) conducted by Armando La Rosa Parodi. 12" imported record (2 sides), No. CET-BB-25102; price \$3.25.

VERDI: Otello — Ave Maria & MASCAGNI: Lo-doletta — Flammen, perdonnamil Mafalda Favero (soprano in Italian) & Orchestra conducted by A. Sabino. 12" imported record (2 sides), No. G-DB5397; price \$2.62.

VERDI: La Forza del Destino — La vita è inferno all'infelice (Recit.) & O tu che in seno agli angeli (Aria). Beniamino Gigli (tenor in Italian) & La Scala Orchestra conducted by Umberto Berrettoni. 10" imported record (2 sides), No. G-DA5410; price \$2.00.

VERDI: La Traviata — O de' miei bollenti spiriti & GIORDANO: Fedora — Amor ti vieta. Giovanni Malipiero (tenor in Italian) & La Scala Orchestra conducted by Franco Ghione. 10" imported record (2 sides), No. G-DA5407; price \$2.00.

VERDI: La Traviata — E strano! (Recit.), Ah fors' e lui (Aria) & Folliet Folliet (Recit.), Sempre libera (Aria). Lina Aimaró & Mercuriale (soprano & tenor in Italian) & Orchestra conducted by Umberto Berrettoni. 12" imported record (2 sides), No. G-DB5358; price \$2.62.

ZANDONAI: Serenata Medioevale (3 sides) & REZNICEK: Donna Diana — Overture (1 side). La Scala Orchestra conducted by Carl Schuricht. Two 12" imported records, Nos. G-DB5401/2; price \$5.24.

NEOPOLITAN SONGS

Varca Napulitana & Core ingrato. Tito Schipa (tenor in Neapolitan) & Orchestra conducted by Dino Olivieri. 10" imported record (2 sides), No. G-DA5422; price \$2.00.

Napoli che non muore & Marinairesca (both from the film "Napoli che non muore"). Tito Schipa (tenor in Neapolitan) & Orchestra conducted by Dino Olivieri. 10" imported record (2 sides), No. G-DA5363; price \$2.00.

Femmene belle & Se tu mi parli d'amor (both from the film "Terra di Fuoco"). Tito Schipa (tenor in Italian) & Orchestra conducted by Dino Olivieri. 10" imported record (2 sides), No. G-DA5356; price \$2.00.

ROSITA SERRANO

Vocal (in Spanish) & Orchestra.

PONCE: Estrellita & GREVER: Ti-Pi-Tin. 10" imported record (2 sides), No. U-B18118; price \$1.50.

YRADIER: La Paloma & DEL CAMPO: Carmencita la Gitana. 10" imported record (2 sides), No. U-B18117; price \$1.50.

GALLIANO MASINI

Tenor (in Italian) & Orchestra.

Nube vagabonde & Barcarola (from the film "Stella del mare"). 10" imported record (2 sides), No. G-DA5359; price \$2.00.

La vita sei tu & Vela dipinta (from the film "Stella del mare"). 10" imported record (2 sides), No. G-DA5360; price \$2.00.

ZARAH LEANDER

Vocal (in German) & Orchestra.

MACKEBEN: Wo ist dein Herz & Schlummerlied (Schlafe ein) (both from the film "Das Herz ist Königin"). 12" imported record (2 sides), No. O-9115; price \$2.62.

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